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Metaphors for Inner-world in Amir Khusro's Metaphysical Poetry: Poetic Iconicity Analysis

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Abstract

This study is focused on gaining knowledge of metaphysical aspects of Amir Khusro's poetry through metaphorical analysis. Metaphysical poetry deals mainly with the nature of inner-reality and the issues pertaining to the reality of God, reality of metaphysical issues of universe in relation to space and time, concept of self and the other, and psychological beliefs of man are its major concerns. Metaphors for inner-world in Amir Khusro's metaphysical poetry have been analyzed in this paper to bring to light how his feelings have been materialized into concrete images and what meanings they convey metaphorically. Metaphors are not only one sub-type of icons as proposed by Peirce in his Theory of Signs, but also fulfil the cognitive, emotional and affective function of poetry. Metaphors, through the mechanism of iconicity, stir up reader's imaginations and experience it phenomenally real by creating images, sensations and emotions as proposed by Freeman. Resemblance based metaphors as one kind of conceptual metaphors have been analyzed in this research and further interpreted as complete signs. It has been found that Amir Khusro considers inner-world as the 'real world' and the 'form' or 'outer appearance' of things are though significant in nature, as they pave man's way to God, but the real essence of a being is stable and of immortal nature. Amir Khusro is totally enmeshed in God's love. This is an un-ending passion for him and a source of illumination and awakening of his heart.

Key Words: Iconicity; metaphysics; ontology; cosmology; psychology; felt life; inner-world.

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1. Introduction

Hazrat Amir Khusro RA is a thirteenth century Sufi poet, a known mystic, courtier, court poet and musician. He was not only a mystic poet whose works reflected the profound wisdom and deep nature of Sufism, but also a court poet who wrote many panegyric poems for many rulers of India. He is also said to have been the inventor of many musical instruments like *Tabla* and *Sattar*, and introduced the cultural legacy of *Qawali* heritage to the South Asian culture. Most of his mystic poems are based on the theme of love of God, mortal nature of this world, significance of finding truth in this world and purgation of heart. He considered this world and all worldly affairs only superficial. For him, the real object to sustain forever is the entity of God. Living a life in devotion to God is the central theme of his Metaphysical Poetry. The search of God has been observed to be in accordance to one's own ethical values and level of perception. For Khusro. Love of God is a thing of eternal joy, he resides in this feeling and seems oblivious of fulfilment of worldly desires. He lived a life of contemplation and purification of his inner life (*Batin*) is has been his major concern. This research lies in domain of Cognitive poetics and draws its dimensions from Iconicity Studies and Cognitive Linguistics, and highlights role of poetic metaphors in creation of poetic iconicity. Various studies have been conducted and numerous scholarly ideas have been presented in order to investigate the phenomenon of iconicity in poetry which is a reason for creation of an image of felt life. In poetry, this image of felt life is created through word order and word choice. However, this research is delimited to analysis of poetic metaphors, and the researchers have explored the ontological, cosmological and psychological themes found in his poems through interpretation of metaphors within his cultural domain. It enhances our knowledge of his phenomenological beliefs and presentation of abstract reality in terms of concrete images. To explicate further, this research is delimited to metaphors; it brings to light cognitive view of metaphor and considers poetic metaphors a cognitive strategy to bring likeness of feelings in the light of poet's cultural milieu. Metaphors perform more than one function.

They are no wonder cognitive in nature and are used purposefully by the poet. It is through the use of creative metaphors employed by a poet that he invests 'forms of feelings' which convey not only meanings but also feelings. They not only give beauty and innovation to a poem, but clearly 'evoke a mental image' in the minds of the readers akin to the 'idea' of 'felt life' and are symbolic of the poets' culture and convey abstract theme in terms of concrete reality.

1.1. Research Objective

To investigate the role of poetic metaphors in materializing Amir Khusro's abstract metaphysical reality into concrete images while investing feelings and the inner meanings they convey metaphorically. To explore Amir Khusro's ontological, cosmological and psychological issues found in Amir Khusro's selected poems.

1.2. Research Question

How have the metaphysical inner-reality of the selected poet put into concrete images and what ontological, cosmological and psychological meanings do they convey metaphorically?

2. Literature Review

2.1. *Metaphysics*

The word 'metaphysics' is a Greek word which literally means "after physics". It is concerned with the reality that lies beyond physical and is of metaphysical nature. The term was defined by Aristotle with the main concern of giving explanation of the nature of being. As stated in Stanford Encyclopedia of Philosophy [1] "Aristotle himself described his subject matter in a variety of ways: as 'first philosophy', or 'the study of being qua being', or 'wisdom', or 'theology'. It studies the nature of beings as their beings." He called it a 'science of being qua being'. According to Aristotle, it's a 'first philosophy' that is concerned with defining the nature of being, while other branches of science and philosophy are concerned with defining the classes (genre and species).

To explicate the idea of metaphysics, Aristotle explained reality in terms of 'matter' and 'form', where 'matter' refers towards physical reality of things, and 'form' refers towards their essence or 'quintessence', which is an inner reality of an individual. It refers to the ontological nature of reality of things. Metaphysics is concerned with the inner reality: essence or quintessence of objects and human beings [2]. Aristotle also explained, in his *Metaphysics*, the existence of deity within, the expression of which we also find in metaphysical poetry that is related to metaphysical experiences of direct communion with God.

A.E Taylor [3], in his book 'Elements of Metaphysics' discussed three main branches of Metaphysics: ontology, cosmology and rational psychology. Ontology relates to nature of being and religious truths like presence of God, concept of God and God's oneness; cosmology relates to concept of universe, reality of soul, life, death, life-after-death, hell, heaven etc.; psychological beliefs are those related to man's own psychological beliefs like his ethical values, behaviour, concept of love, beauty etc. Metaphysical themes found in Amir Khusro's Metaphysical Poetry have been brought into consideration in this research. The teachings of Sufi Poets across the world have focused on giving place to God in heart negating the desires of the self. They consider love of God as a preliminary force to step into the inner-world and know God. Sufis have spent their life proclaiming love of God as an instrument to enjoy the vision of God.

2.2. *Poetic Iconicity*

According to Freeman [4], a poem having iconicity of feelings 'captures our sense of being' in the poetic world and creates 'semblance of felt life' by means of the strategies of poetic iconicity. It makes all the elements of the poem, its meter and rhythms, its sound patterns and repetitions, its images and metaphors, its micro- and macrostructures work together and create iconicity of sense experience, an 'illusion' of 'felt life'. Moreover, she elaborates that for making a poem 'an icon of felt life', a poet creates 'images, sensations and emotions' in language of poetry and creates different 'forms of feelings'. Therefore, this study endeavors to use iconicity analysis in order to investigate the meaning constructed by the spiritual poet, Amir Khusro in his poetry. It's mandatory to note here that this research is delimited to metaphors; it brings to light cognitive view of metaphor and considers poetic metaphors to bring likeness of feelings (icons of felt life). Metaphors, which are one sub-

type of icons as mentioned in Pierce's Semiotic Theory of Sign [5] and are also cognitive linguistic device to structure thought as proposed in Conceptual Metaphor theory by Lakoff and Johnsons [6]. Cognitive Linguistics presents cognitive view of metaphors and holds the claim that metaphors are not only property of language, but of thought. The question of felt life is of preliminary importance in this research. "Felt life" is the life of feelings which Langer [7] defined in "Problems of Art" as "inner life," "subjective reality," or "consciousness." Hence, for making a piece of art symbolic of feelings, a poet 'invests' feelings in a piece of art, and puts in different 'forms of feelings' and present his poetic work as an 'icon' of 'felt life' which in this research are in the form of poetic metaphors.

2.3. Poetic Metaphors

Our concern here is that of *resemblance metaphors* as proposed by Grady [8]. Poetic Metaphors are *resemblance metaphors* based on cultural resemblance mapped between two conceptual domains. These are 'innovation' of conceptual metaphors; instead of cultural association in 'conventional' terms -a sub conscious manner; these rather structure a new concept by associating two concepts or domains in an unconventional manner. Poetic metaphors have been defined and dealt with by the researcher as icons of felt life. They have been considered as form of feelings to bring iconicity to Amir Khusro's metaphysical poems, and, carrying an emotional import, they play an important role in creating such images, sensations and feelings in poetic language to bring semblance of 'felt life'. Moreover, they are also symbolic of poet's cultural milieu other than being embodiment of his inner feelings.

The primary definition of metaphors as hypo-icons is dated back with Peircean Semiotic Theory. Peirce [9] defined metaphors as one subtype of icons based on parallelism between "object" and "something else". Hirarga [10] explained Peircean metaphors in the following words: "A metaphorical icon (e.g., "My love is a rose") signifies its object (e.g., 'my love') by pointing to a parallelism between the object (e.g., 'my love') and something else (e.g., 'a rose')."

According to Grady's [11] Resemblance Hypothesis, there are two kinds of *conceptual metaphors* in Primary Metaphor Theory i.e. Correlational vs Resemblance or generic is specific metaphor. Co-relation is a primary metaphor and are based on our 'co-relational experience' whereas resemblance metaphor is based on resemblance cultural knowledge. Grady has talked about 'perceived resemblance' between two concepts or domains through resemblance metaphors. Resemblance metaphors inhabit complex domains and are understood based on cultural knowledge; these are culturally dependent and include 'Image Metaphors' based on physical resemblance between two objects. This research is concerned with use of poetic metaphors to acquire resemblance between domains to convey an abstract thought: one domain related to inner feelings and the other related to cultural reality.

Haley [12] dealt Peircean metaphors as complete signs that work as symbols, icons and indices. They are dependent on 'conventions' both 'linguistically and culturally'. According to him, these are 'symbols' because they symbolize a reality and are understood in association to an idea, 'indices' because they refer to and 'point to' some angle of dissimilarity, and 'icons' because they bring out a point of similarity or parallelism. Hirarga

in [13] referred to Haley in the following terms while discussing role of poetic metaphors along the lines of 'iconicity research' and 'linguistic poetics':

The stance taken by the researcher on poetic metaphors in the light of Freeman's theoretical perspective of Poetic iconicity and Haley's semiosis is as under:

1. Metaphors carry emotional and cognitive import and reflect likeness of 'felt-life' in poetry.
2. They reflect poet's inner and subjective reality.
3. They are cognitive in nature and bring 'understanding of conceptual domain in terms of another' through metaphorical mapping.
4. Metaphors are not only one sub-type of icons, but are also symbolic in nature.
5. Metaphors reflect poets' linguistic orientation and are also symbolic of their culture.

3. Research Methodology

This qualitative research is based on analyzing role of poetic metaphors as icons of felt life, one 'form of feelings' in achieving 'semblance of felt-life' or 'poetic iconicity' and contribute towards the meanings. The poetry of Amir Khusro is selected due to the fact that Amir Khusro is a renowned Sufi poet of the sub-continent and his Sufi poetry is not only highly metaphorical in nature, but it also an embodiment of Amir Khusro's passionate love for God. For Khusro, God was the reason of his being: he seemed like a lover the fulfilment of whose feelings lied in suffering more for God. It is pertinent to explicate that to cater the phenomenon of iconicity, this research falls in the category of hermeneutics. Hermeneutics is the key to interpretation in qualitative studies. Unlike older and traditional mode of interpretation that revolved around the 'concepts of reality' and in turn 'reproduce or reflect reality, it includes researchers' own stance and philosophical considerations in the study. Text's context, poet's contextual world and researcher's context and research premises also bring in considerations for this technique of interpretation. Crotty [14] explained Hermeneutics in relation to act of reading comprehension and literary criticism. Straw [15] defined hermeneutics in the following words: "Hermeneutics is an activity related to all criticism in its attempt to make meaning out of act of reading". It is due to constant engagement with the text in relation to its context which brings out its meaning. The selected poetic verses have been analysed by using Crotty's 'transactional mode of reading', which suggests a 'constant engagement' with the text to construct the meanings. Straw postulated that reading is a more 'generative act', and "meaning is not a representation of the intent of the author; it is not present in the text; rather it is constructed by the reader during the act of reading." The reader depends on other resources of knowledge to "create or construct meaning." More, this very approach claims that a researcher's self cannot be extracted from within the research process. It's not possible to comprehend and interpret a text without its historical and cultural background and getting oneself constantly engaged with the text, author and the historical background of the poet and the cultural context it was written in. Therefore, this study attempts to investigate the inner feelings of Amir Khusro through his poetry which possesses cultural and social underpinnings embedded in the metaphorical form of language used to construct the poetic phenomenon. This research incorporates hermeneutical stance because it is referred to and understood in the cultural context it was written in. Since 'metaphors' have been interpreted in the text world's context and the wider socio-cultural context is

the focus of this research, transactional mode of hermeneutics goes best with this type of research. Interpretation of text in the light of poet's culture is preliminary for understanding Amir Khusro's metaphysical poetry. Moreover, constant readings and interpretation of his poetry in his mystical theology have made this task comprehensible for the researcher.

4. Delimitations

As discussed earlier, this study is delimited to role of poetic metaphors to bring iconicity of feelings in Amir Khusro's metaphysical poems. For this reason, those poems have been selected which are replete with cultural metaphors and reflect the selected poet's inner-reality phenomenally by creating 'semblance' of 'felt life'. Purposive Sampling Technique of data collection has been used to select poems from Hazrat Amir Khusro's Divan named as *Divan-e-Amir Khusro Dehlvi* in order to explore the poet's inner-world reality. Translations considered for these poems are by Losenky & Sharma, [16] with some changes recommended by Dr. Tahira Perveen keeping in view significance of closer meanings.

5. Analysis of the Selected Poems

5.1. Ghazal 278: Mast-i-Tura Bi-Hich May-i- Ihtiyaj Neest

مست ترا بهیچ مئی احتیاج نیست
بیخ مرا ز هیچ طبیبی علاج نیست
ای مه مشو مقابل چشمم که با رخش
ما را به هیچ وجه به تو احتیاج نیست
با من مگو حکایت جمشید و افسرش
خاک در سرای مغان کم ز تاج نیست
با دوست عرض حاجت خود چند می کنی؟
او واقف است حاجت چندین لجاج نیست
نقد دلی که سکه وحدت نیافته ست
آن قلب را به هیچ ولایت رواج نیست
تاراج گشت ملک دل از جور نیکوان
ای دل برو که برده ویران خراج نیست
خسرو ندید مثل تو در کائنات هیچ

ز اهل نظر که جز صفت چشم کاج نیست

Translation

One drunk on you needs no wine.

No doctor has the cure for my pain.

Moon, don't rise before my eyes,

For with his face I have no need for you at all.

Don't tell me tales of Jamshaid's crown.

The dust at the door of the Mangian temple is no less than a diadem.

How long will you petition the friend with your needs?

He is aware. There's no need for such impertinence.

The merchandise of the heart not stamped with the coin of unity

Such heart is counterfeit with no currency in any land.

The kingdom of the heart was plundered by the beauties' tyranny.

Be gone, heart, for there's no tax on ruined villages.

Khusrau did not see anyone like you among the people,

Who are insightful, yet not having an attribute of the distorted vision.

5.2. Analysis of the Poem V

One drunk on you needs no wine.

No doctor has the cure for my pain.

Metaphors for God's love

GOD'S LOVE IS WINE

Amir Khusro, in this poem, creates iconicity of his feelings towards divine by comparing himself with a drunk man who is completely lost in God's love and is in a state of unconsciousness. He claims that God's love is a

disease that is incurable and its treatment, any physician in the world, does not have. It is a kind of disease which rather aggravates with treatment.

Mareeze ishq per rehmat khuda ki

Marz barhta gaya jon jon dawa ki

Any kind of intoxication is harmful for one's senses. Love, according to the poet, is the strongest form of intoxication, and a man after having drunk God's wine cannot retreat his senses.

Moon, don't rise before my eyes,

For with his face I have no need for you at all.

GOD IS MORE BEAUTIFUL THAN MOON

He then addresses moon and compares its beauty with the God's face- more beautiful than a moon. It demonstrates Khusro's complete absorption into divine love which makes him admire God's entity and His presence in his life. This is also a particular state of annihilation in God, that a Sufi experiences in final stage of annihilation in Sufism and then he 'sees nothing, but God'.

Don't tell me tales of Jamshaid's crown.

The dust at the door of the Mangian temple is no less than a diadem.

Jamshaid was the king of Iran who was famous for possessing 'Jam-e- Jam'- cup which showed him the events of the worlds, But the poet doesn't seem to be influenced with the tales of the magnificent character of Jamshaid's cup.

GOD'S TAVERN IS MANGIAN TEMPLE

For Amir Khusro, the dust of God's tavern is equivalent to Mangian temple and is more valuable than the Jamshed's kingdom. Maghan was Mali Empire in West Africa from 1230 to 1600, and was renowned for the affluence of its rulers. It was the largest in West Africa and profoundly influenced the culture of the region. It spread its language, customs and laws along lands adjacent to the empire and other areas having number of provinces and vassal kingdoms. For Amir Khusro, all the riches of the worlds are of no importance before the love of God. He is over-whelmed by the God's love and considers all pleasure low before it.

Taray jame-jam say mera jame-safaal acha hey

(Ghalib)

How long will you petition the friend with your needs?

He is aware. There's no need for such impertinence.

GOD IS A CLOSE COMPANION

He then creates an image of God as a close companion who is aware of all the poet's needs. The poet convinces himself to keep his needs to himself as God is the one who is closer to man's jugular vein and is self-sufficient in knowing a poet's desires. So, there is no need for this insolence.

The merchandise of the heart not stamped with the coin of unity

Such heart is counterfeit with no currency in any land.

AN EMPTY HEART IS A FAKE COIN

MATTERS OF HEART ARE MERCHANDISE

A heart devoid of attaining oneness of God is like a fake coin. As for the poet in the light of his Sufi's school of thought, the criterion for purification of heart, and the ultimate remedy to the problems of the self is the fulfilment of heart with God's love.

Love of God is a staircase to reach him, and for the poet, a heart without love is actually an identity of being impure and fake.

The kingdom of the heart was plundered by the beauties' tyranny.

Be gone, heart, for there's no tax on ruined villages.

Metaphors employed for Heart

HEART IS A WORLD

A LOST HEART IS A DEVASTATED VILLAGE

WORTH OF HEART IS TAX

An image of his heart has been presented as a devastated and ruined village in this verse. He has lost his beauty and worth in the eye of the world, as he is ruined in God's love. The poet presents his heart as a destroyed village who has lost its value and worth. And no one pays tax on the destroyed products. Such lost, strayed and devastated heart will not gain any value in the eye of God.

Khusro did not see anyone like you among the people,

Who are insightful, yet not having an attribute of the distorted vision.

Khusro then addresses himself and praises his spiritual mentor Khawaja Nizamuddin RA in this verse for he is the one who is insightful, yet not having the attributes of discourteous, crooked.

MALICE IS DISTORTED VISION

He is contented and satisfied with his spiritual master Nizam, as he considers himself fortunate to find a master who is not having distorted vision. Distorted vision makes straight lines appear curved, and a man is not able to see things clearly. Here, it is used metaphorically to criticize those Dervishes found in his time who wore dress of spirituality, but were still not free of malice. But, Khawaja Nizamuddin Aulia was a remarkable Sufi of his time and gained higher status in the eye of his disciples for being pious and humble in its true sense.

5.3. Ghazal 971: Bidan Dil Faraibi kah Gete Numayad

بدان دل فریبی که گیتی نماید
خردمند را دل نهادن نه شاید
چه بندی دل اندر خیالات عالم
که آئینه رو عاریت می نماید
گره های غمزه مبین سخت و محکم
که چرخش نه دید آن مگر می کشاید
چه بیهود گوئی که « پاینده مانم »
تو مانی اگر زندگانی نه پاید
کسی زنده ماند به معنی و صورت
که از راه صورت به معنی گراید
دل خلق سنگین و دل در خرابی
از آن سنگها این عمارت نه شاید
خس است آدمی چون گرفتار زر شد
چون آن کاه کش کهریا می رباید

ز اصحاب نا جنس زادی نیابی
که اشتر شود جفت و کره نه زاید
چو تو تلخ گوئی همان است پاسخ
عدو گاه دشنام شکر نه خاید
بدان ماند از خام جستن بصیرت
که بر خشت خام ابلهی سر نه سایید
حدیث جهان گر ز من راست پرسی
دروغی ست آسان که خسرو سراید

Translation

For the seductiveness found in this world

The wise ought not to set their hearts out for them

Why fall in love with the illusions of this world?

As, the mirror always shows the face to be a borrowed thing

Don't think the knots of relationships are firm and strong.

Because sky takes note of them only to untie them.

How vainly you say 'I will stand firm.'

How will you stand firm, if life itself is not?

A living person resembles both form and essence.

Through form one tends to the essence.

The world is stone-hearted and my heart is in ruins

Hence, these stones will not rebuild this edifice.

If man gets involved in searching wealth and gold

He resembles a straw drawn to magnet.

You 'll get no provisions from worthless companions:

The colt cannot be born out of a camel.

When you speak bitterly, you will receive the same.

If you abuse an enemy, don't expect sweetness from him.

Seeking insight from the immature is like a fool

Rubbing his head against unfired brick.

If you ask me about the reality of this world,

It's an open lie that Khusro composes/attunes.

5.4. Analysis of Poem VII

Amir Khusro in this poem throws light on the shadowiness of this world. Everything in this world is short, temporary and transient. All the attractiveness found in this world is merely an illusion, and it has no significance beyond the reality of the next world. He creates an image of this world as an unstable thing and an illusion which cannot provide anything firm and long-lasting to man. Moreover, for the poet, mean, selfish and worthless people are mere 'camels' who cannot reproduce worthy and valuable animals like 'colt'. By using this analogy, he stirs up our imaginations and intends to say that sincerity and faithfulness cannot be expected from worthless companions.

For the seductiveness found in this world

The wise ought not to set their hearts out for them

Why fall in love with the illusions of this world?

As, the mirror always shows the face to be a borrowed thing

Metaphors for Worldly Attractions

WORLDY ATTRACTIONS ARE AN ILLUSION

REALITY IS A MIRROR

THIS WORLD IS A BORROWED THING

Amir Khusro, in these couplets, is poem compares the world with a borrowed thing, which one spends cautiously and carefully. This world and the pleasure of this world seems so attractive to one's soul that one wants to set out one's heart for this display. But he rather advises not to get too involved in the attractiveness and gloss of this world, as its reality as shown in the mirror if reality is merely of a shadow. This life will be over soon, and the real object of beauty does not lie in this world.

Don't think the knots of relationships are firm and strong.

Because sky takes note of them only to untie them.

How vainly you say 'I will stand firm.'

How will you stand firm, if life itself is not?

Metaphors for Destiny and this World

DESTIN IS SKY

THIS WORLD IS AN UNSTABLE THING

Amir Khusro further says that everything in this world is unstable. And nature breaks strong and firm relationships just to make a man realize the instability and shakiness of the relationships of this world. He adds that it is a matter of surprise for him if one claims to stand firm in life, when it's not the nature of this world to have stability and firmness.

A living person resembles both form and essence.

Through form one tends to the essence.

OUTER APPEARANCE IS FORM

INNER REALITY IS ESSENCE

In this verse, Amir Khusro explicates that man's both selves- the outer self and the inner-self play significant role in shaping his personality and developing his attitude. Through from- his actions, behavior and attitude, one acquires perfection of his inner-self.

The world is stone-hearted and my heart is in ruins

Hence, these stones will not rebuild this edifice.

THIS WORLD IS STONE-HEARTED

POET'S HEART IS AN EDIFICE

He further poses that his heart wouldn't seek happiness from these worldly things. This world is stone-hearted, and lack softness and piety to nourish heart with happiness and success. These stones will not be able to build the edifice of his heart.

If man gets involved in searching wealth and gold

He resembles a straw drawn to magnet.

WORDLY COMFORT IS WEALTH AND GOLD

WORLDY MAN IS A WORTHLESS PIECE OF STRAW

WEALTH AND GOLD ARE MAGNET

He, who is gone astray, cannot achieve the real success and ever-lasting happiness. According to Islamic belief, Man is the crown of the creation, and he has been reinstated as God's deputy and sent to this world to promote His message. But, when he detracts from his path and starts running after worldly pursuits and desires, he starts resembling a straw that is drawn towards magnet.

You 'll get no provisions from worthless companions

The colt cannot be born out of a camel.

When you speak bitterly, you will receive the same.

If you abuse an enemy, don't expect sweetness from him.

MEAN AND SELFISH PEOPLE ARE CAMEL

WORTHY PEOPLE ARE COLT

In this couplet, Amir Khusro states that worthless companions are of no use to a man just like a camel cannot be born out of a colt. So, it's no use investing on such people as they are not worth it. They are just like barren land, which is infertile and will not bear any fruit.

Amir Khusro further says that this is the rule of this world of what goes around, comes around. If we abuse others, we receive bitter expressions in return. He emphasizes on the fact, "As you sow, so shall you reap".

Seeking insight from the immature is like a fool

Rubbing his head against unfired brick.

POOR-SIGHTED PEOPLE ARE UNFIRED BRICK

It's foolishness to expect wisdom and insight from an immature and inexperienced person who pursue this world only. It's just like rubbing one's head against unfired brick. For achieving success in the life here-after, one must put efforts in this world and learn wisdom and knowledge from those who are insightful and know the reality of this world.

If you ask me about the reality of this world,

It's an open lie that Khusro composes.

THIS WORLD IS AN OPEN LIE

TELLING THE TRUTH IS COMPOSING A SONG

In the last verse, Amir Khusro again shows us the reality of the world. He says that this world is an open lie. It displays itself promising and fruitful, but the reality is quite opposite to it. He rather warns us to be aware of the charms of the world and save ourselves from its attractions.

5.5. Ghazal 1011: *Biyar Bada-Yi Raushan Ki Subh Roi Nimud*

بیار باده روشن که صبح روی نمود
که در چنین نفسی بی شراب نتوان بود
شراب در دلم و توبه هم کجاست قدح
که دل به شویم از آن توبه شراب آلود
گرفت شعله اشوقم به زیر دجله مئی
که دل تمام بسوزد گرش نریزی زود
علاج خویش مکن ضایع ای طبیب این جا
که بر جراحت عاشق، و دانه دارد سود
به بند، باز نیایم، که زور پنجه عشق
عنان صبر و سلامت ز دست من به ربود

گمان مبر که یکی چون فراق دوست بود

اگر هزار جفا آید از سپهر کیود

ازان سیاه شود هر نماز شام جهان

کز آتش دل خسرو رود به گردون دو

Translation

Bring bright wine for dawn has shown its face

At a moment like this, there's no being without wine

Wine is here in my heart, and where is the cup?

To rinse his heart with wine of purification?

Flames of passion pulled me under a Tigris of wine

If you don't pour it quick, my heart might burn up

Physician, don't waste your treatment here

Your medications are no cure for the wound of love

Tie me, I won't be able to come back; for Love's crushing grip

Wrested the reins of peace and patience from my hands.

Don't imagine that even one is like the absence of the friend

If myriad cruelties rain down from the azure heavens

At evening prayer each night, the world grows dark

With the smoke that rises from Khusro's heart

5.6. Analysis of poem IX

Bring bright wine for dawn has shown its face

At a moment like this, there's no being without wine

MORNING IS INNER LIGHT/ILLUMINATION OF HEART

‘Dawn’ is a symbol of spiritual awakening, enlightenment and inner illumination of heart and soul. The poet feels that his inner eye is awakened as he has seen God’s face at dawn. At a moment like this, no one can live without wine of God’s love. He won’t be able to surrender himself before God if he doesn’t intoxicate himself with God’s love.

GOD’S LOVE IS WINE

The poet addresses God and requests Him to bring bright wine (*sharab*) for him. In Sufi’s school of thought, wine of love has been attributed with qualities of making a man absorbed in divine love. As wine has the quality to make one intoxicated, after drinking God’s wine, one gets himself completely lost in God’s love and achieve his focus and attention.

Wine is here in my heart, and where is the cup?

To rinse his heart with wine of purification?

GOD’S LOVE IS WINE

He says that wine is there in his heart. He considers wine a means to purify his heart. This wine is not ordinary wine, but is a source of purgation for the poet. He feels his inner self is sinful as he has committed many sins in his life. He now wants to rinse and purify his heart out of all the sins and pleads God to pour wine in his heart.

Flames of passion pulled me under a Tigris of wine

If you don’t pour it quick, my heart might burn up

HIS HEART IS A RIVER

PASSION OF LOVE IS FLAMES OF FIRE

He compares his heart with a river and says that after drinking wine of love, his heart has now sunk in God’s love and his flames of love are now burning in his heart. The situation is quite ironical for him as he beseeched God to pour wine into his heart to trigger the passion of love, and after having achieved it, he again requests God to pour more wine into it to control his passion. For Khusro, remedy to love is more love.

Physician, don’t waste your treatment here

Your medications are no cure for the wound of love

WOUNDS OF LOVE IS AN INCURABLE DISEASE

The poet here exclaims that he is constantly suffering in love, and love is a kind of ailment which has no cure. He forbids physicians to waste their time on him. Their medication is no cure for his sufferings and pain in love. Here he reinstates that he is a sufferer of love, and only God and His love can cure his pain.

Tie me, I won't be able to come back; for Love's crushing grip

Wrested the reins of peace and patience from my hands.

LOVE IS A CRUSHING GRIP

The poet, in this verse, expresses his inner-feelings of being grabbed in love. He says that he is in the crushing grip of God's love. He requests God to tie him in the chain of His slavery as he is on the verge of losing his patience and peace due to extreme compression love has caused on him. He expresses his inner state of being caught in the strong feeling of love.

Don't imagine that even one is like the absence of the friend

If myriad cruelties rain down from the azure heavens

TOEMENTS AND SUFFRINGS ARE BLACK SKY

The poet puts his feelings into words by creating an image of black sky sending torments, tortures and sufferings on the poet. But he reinstates that no matter what infliction God causes to happen in his life, no cruelty and tyranny of the sky can be equivalent to the pain caused due to God's separation.

At evening prayer each night, the world grows dark

With the smoke that rises from Khusro's heart

PASSION OF LOVE IS SMOKE OF HEART

His heart is burning out of passion of love for God, and the poet states that the fire arising out of his heart spreads darkness everywhere. At night when it's time for night prayers, darkness is observed due to the smoke caused by his heart's fire. He seems to suggest that his passion and love of God is no ordinary feeling of love, but he has attained a status no longer invisible from the rest of the world.

After having an in-depth metaphorical analysis of Amir Khusro's selected poems, the researcher has found the following ontological, cosmological and psychological themes as discussed in conclusion.

6. Conclusion

The study concludes the fact that Amir Khusro finds God more beautiful than everything else, even more than the moon which explicates the fact that he is in a state of annihilation and doesn't see any other object more

beautiful than God. Moon which is a symbol of perfection of beauty has lost its worth before God's beauty. He is over-whelmed and completely absorbed in God's love, and doesn't find any object more charming than he beloved God. All the pleasures of life are less significant to him, the dust of God's tavern is more valuable to him than Mangian temple and Jamshed's kingdom. Hence, the concept of reality of things is a philosophical question answered by Amir Khusro in his poem. Reality of this world is a mirror which reflects this world as a borrowed thing. Worldly Attractions are an illusion and unstable before spiritual reality. He has explained quite well the concept of 'form' and 'being' here. He considers matter as form, and inner reality of being as essence. For Amir Khusro though ever-lasting thing is the essence of a being, but form of a matter has its own significance. It's through form that one gradually reaches its essence. The tribulations of this world, and religious path, and spiritual guidance by the spiritual mentor pave one's way towards his being.

As far as his cosmological stance is concerned, this world is an open lie for Amir Khusro and the real world is the inner world or essence of a being. It reflects Plato's theory of form with an ideal world as the real world. Though this world doesn't not want to hear the truth, but for him it's like composing a song. He considers this world 'unstable', and the people of this world seeking worldly pleasures only stone-hearted. Though this world seems full of attraction and attracts man like gold and magnet, however, the path of spirituality demands one to consider this world 'mortal' and tread on this path with stability. Moreover, Khusro's love of God and denial of worldly pleasures and attractions is a proof of his complete absorption into the divine which makes him admire God and enjoy His presence in life more than anything else. This is also a particular state of annihilation in God that a Sufi's experiences: he surrenders completely before God and sees nothing, but God.

Similarly, psychological beliefs of an individual are also decided in the light of theological and ontological perspective. The poet loves God, and this feeling of love for the poet is the strongest form of intoxication and a man after having drunk God's wine cannot retreat his senses, and seen none other than God. Love like a flame burns one's heart and purifies him of the material desires, it's love which makes him travel on the path of spirituality. Out of his love for God, he finds God more beautiful than the moon indicating the fact that a lover doesn't find anything more beautiful than the sight of his beloved. On the other hand, nature brings sufferings and torments to the one who is in love, and these tribulations are a test of his firmness and consistency in love, but the poet that no matter what the infliction nature causes, God's companionship and friendship is of foremost importance to the poet. Furthermore, As for the poet, the criterion for purification of heart and the ultimate remedy to the problems of the self is the fulfilment of heart with God's love. Love of God is a staircase to reach him and for the poet, a heart without love is actually an identity of being impure and fake. And, a heart without His love is devastated and fake in nature.

7. Recommendations

This research paves way for exploring the role of feelings in relation to language and cognition within the dimensions of Cognitive Linguistics. Freeman [17] also highlighted role of feelings in conceptualizations. Mind doesn't only conceive meanings, but also feelings. Metaphors, exclusively in poetry, enhance our understanding of role of feelings in making concepts.

Moreover, this study is on metaphysical poetry, and explores iconicity in Amir Khusro's metaphysical and the metaphysical themes they convey. Other aspects of Amir Khusro's poetry can also be explored for further research, keeping in view iconic function of those aspects. Iconicity is not limited only to metaphors, but also images and diagrams (structural iconicity) [18].

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